

ROYAL CONSERVATORY of MUSIC
of TORONTO

WEDNESDAY
FIVE O'CLOCKS

SEASON 1949-1950

PROGRAMME

Quartet in D major, Opus 76, No. 5

Josef Haydn

Allegretto—Allegro
Largo cantabile e mesto
Menuetto: Allegro
Finale: Presto

This is the fifth of the set of six quartets comprising Haydn's Opus 76, written in 1797 and 1798 (or about the same time as his great oratorio "The Creation"). The work is entirely typical of Haydn's style in its maturest and most amiable light. Its several unprecedented features of structure must be considered just as typical of that style as similar startling "departures" in the last symphonies. For Haydn was a master of design, and solved each problem on its own plane; so that to the codifier of musical procedures his works seem exasperatingly ill-behaved whereas to the sympathetic and naive listener they seem completely organic and natural. This Quartet's opening movement is an operatic aria in shape: it begins with a lovely song-like allegretto followed by a contrasting passage in minor key and a return (decorated) to the opening, and is rounded off with a final section in faster time. The second movement shows us Haydn's characteristic appreciation of the effect of strange key-contrasts: it is in F sharp major, a noble slow movement comparable only to the finest pages in the last symphonies. The minuet is rather faster in feeling than is usual with Haydn. The finale is full of chattery, folkish, comically emphatic, Haydnesque fun.

Quartet in E major, Opus 45

Vincent d'Indy

Lentement—Anime
Tres anime
Tres lent
Lentement—Tres vif

D'Indy, Cesar Franck's leading pupil, became the high priest of the Franckian "germ" technique of composition, expounded in all its

intriguing detail in his "Concours de composition musicale" in two volumes. Basically Franck's ideal — or at least d'Indy's theorization of it — was the construction of a complete work from the intervallic and rhythmic implications of a single cryptic "motto" theme. The procedure was considered by d'Indy and his followers (and even some like Debussy who were not his followers) to be a unifying device, though to the ear the subtle and ingenious rhythmic transformations and the unique treatment of stock contrapuntal methods seems more interesting in themselves than for any cohesive or unifying feeling they give to the work of which they are a part.

This, d'Indy's second Quartet, is remarkable for its extreme clarity and its surprising avoidance of the coloristic effects we have come to associate with his orchestral style. Its "motto" consists of four notes written in three different clefs at the head of the first movement. The slow fantastic introduction gives us the motto in emphatic octaves and a short fugal exposition of the motto subsiding in the throbbing repeated notes for first violin and viola which lead to the faster tempo of the main movement. This is built on the bi-thematic pattern, with a short development culminating in the emphatic motto, again in octaves and leading (with the pulsation now give to the 'cello) to the repetition of the earlier part of the movement and a quiet, transcendental, almost Wagnerian close. There follows a Scherzo with twice-repeated Trio, treating an inverted form of the motto in a curious rhythm with pizzicato accompaniment. The slow movement is expansive and in the rich Franckian style, presenting yet another rhythmic form of the motto. The finale is not so obscure organically as some of its "germ" models: after the slow introduction a tremolando viola figure growing out of the motto is used as a pervasive background for almost the whole movement. Near the end there are several very natural-sounding echoes from the first movement and one final unmistakable reiteration of the motto greatly elongated in the tonic key.

PARLOW STRING QUARTET

Kathleen Parlow and
Samuel Hersenhoren, *violins*
Stanley Solomon, *viola*
Cornelius Ysselstyn, *'cello*

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